

Sirba

Orchestra Orfeon, 1912
(Transcr. Simon Carlyle)

♩=138

The score is written for a C instrument (flute or trumpet) and includes a piano accompaniment. It is in 2/4 time with a key signature of one flat (Bb). The tempo is marked as quarter note = 138. The piece is divided into three sections: A, B, and C. Section A (measures 1-8) features a melody in the flute and a bass line in the trumpet, with chords F, F, F(C), and F. Section B (measures 9-17) includes triplets and a first/second ending. Section C (measures 18-34) features a complex rhythmic pattern with 7th notes and a first/second ending. The piano accompaniment provides harmonic support with chords F, Dm, and F(C).

clt/fl. **A**

Tpt

F F F(C) F

9

clt/fl. 1. 2.

Tpt F F Dm Dm

F F Dm Dm

18 **B**

clt/fl. 7 7 7 7 7 7 7 7

Tpt

Dm Dm Dm

23

clt/fl. 7 7 7 7 7 7 7 7

Tpt

Dm Dm Dm

29

clt/fl. 1. 2.

Tpt

Dm Dm


35 **C**


clt/fl.

Tpt

F F F(C) F F


44


clt/fl. 

Tpt 

F Dm Dm F


52


clt/fl. 

Tpt 

F F (C) F F


60


clt/fl. 

Tpt 

F Dm Dm


67


clt/fl. 

Tpt 

Dm Dm Dm

73

clt/fl. 

Tpt 

Dm Dm Dm

78

clt/fl. 

Tpt 

Dm Dm

84 **(E)**
clt/fl. **Dm** **Dm** (2)
Tpt (1) (2)

88
clt/fl. **Dm** **Dm (C)** **Dm**
Tpt


92 **(F)**
clt/fl. **F** **F**
Tpt


96
clt/fl. 1. 2.
Tpt (1) (2) **F** **F**

101 **(G)**
clt/fl. **Dm** **Dm** **Dm** **Dm**
Tpt

109 **(H)**
clt/fl. **Dm** **Dm** (2)
Tpt (1) (2)


113


clt/fl. 

Tpt 

Dm Dm (C) Dm


117


clt/fl. 

Tpt 

F F


121

clt/fl. 

Tpt 

F F

126

clt/fl. 

Tpt 


Dm Dm Dm Dm


134

clt/fl. 

Tpt 

142

clt/fl. 

Tpt 

Dm Dm Cm Dm

146

clt/fl.

Tpt

Dm

3

Dm

Cm

Dm

3

150

clt/fl.

Tpt

Dm

Dm

153

clt/fl.

Tpt

Dm

A

Dm

In parts of this, heterophony verges on cacophony; section B/D is a particularly good example. I have mostly followed the trumpet line in making distinctions between melody and decorations, but the discrepancy in section J became so extreme that I felt obliged to transcribe it. The chords reflect the bass line, other possibilities are in brackets. SSC